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INSCOM

GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY: MSG, DAMI-ISH

DATED: 051630ZJUL78

NOT RELEASABLE TO FOREIGN NATIONALS REVIEW ON: Feb 2001

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GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION DC-79

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information concerning the location of an individual identified by a photograph.
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and as such, have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFORN) The protocol used for this session is detailed in the document Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.

NOT RELEASABLE TO FOREIGN NATIONALS
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TRANSCRIPT

REMOTE VIEWING (RV) SESSION DC-79

TIME

#66: This will be a remote viewing session for 1400 hours, 5 February 1981.

This will be a pre-mission briefing to the remote viewer. Okay. At this time I'm showing you a picture of an individual, a photograph of an individual.

#31: Okay.

#66: You try to focus and remember that individual's image, and during the session today we are going to attempt to locate that individual and describe his present surroundings.

Later in the session we will move to a future time window and describe his surroundings at that time. Do you have any questions?

#31: Uh-uh. (Negative.)

#66: All right. You have 25 minutes to prepare yourself.

PAUSE

#66: Relax and concentrate now. Relax. Relax and focus your attention on the individual in the photograph I have shown you. Locate this individual right now. Locate this individual at the present time, right now, and describe his surroundings to me.

PAUSE

+06 #31: I'm..uh...seem to be in a....I'm feeling, I'm over a, ...a parking lot...got automobiles and cars in it. Across the.... across the parking lot is a...like the front of a...four or five floor...apartment house. Some sort of a building that's got many balconies on this side of it...like individual balconies. I'm in a place that's green. Seems like I'm in a place just off a highway.

#66: Describe the specific location in this scene of the individual in the photograph.

PAUSE

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#31: I'm in a...stairwell....type feeling. Like a stair, stairs and I'm going down...back and forth in a... I'm in a basement like in a...feel the concrete floor...it's cooler.

#66: Tell me about the individual.

+12

#31: I don't know. It's like he...see him standing somewheresee him standing somewhere. Like he's standing in a... sink, a place that has bare concrete...like a basement or acommon basement room. Like in an apartment complex. There are funny things here, where I am. It's...there are staircases to my back. I feel like laundry and sink, and laundry and sink, and then washing. And, across this room, there's something white piled in the middle, and on the other side of that is some vertical...framing, like...like phone booths...boxes, like phone booth boxes against the wall.

#66: Okay. Change your perspective now, and tell me about the greater building in which this area is located. Carefully, without losing continuity change your perspective, and tell me about the building in which this area is located.

PAUSE

#31: It's set up like a large apartment building. Possibly, three or four stairwells...five or six floors...protruding, white balconies on the.....street side. And, I feel like there are two of them end-to-end in a row with green space around them. They're separated by green space and....trees....a little yard like thing.

+15

#66: Okay. In what area of the world are we?

PAUSE

#31: I think I'm in the.....

#66: I didn't understand you.

#31: Wait.

#66: Waiting.

PAUSE

#31: I keep getting over the (mumble) board of the United States.

#66: I'm sorry, say again.

#31: Over the eastern seaboard of the United States.

#66: All right. And, tell me now some of the imagery you had that draws you to this conclusion.

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#31: I spinning a globe and...every time I'd stop the globe that's where I'd be. Over an outline that looked like that.

+19 #66: Okay. Let's go back to the scene of the apartments. Take a look in the parking lot and tell me what kind of cars are in the parking lot.

PAUSE

#31: Cars look like.....there are many of them, and they are... one is a little one that's got fins on it...'bout chest high. Reminds me of a Studebaker....old Studebaker...Hawk...

#66: Okay.

#31: Split fins on this like it's a burgundy color, and it's like a...Oldsmobile... Feeling of some others down the road.... that are bigger, like...solid back ends and big...like some vans. And, at that end of the parking lot is a....seems to rise up a little bit.....this grass covered knoll at..... the end of the parking lot, and some sort of a.....looks like an overpass way over in the distance.

#66: Okay.

#31: But, right behind me is all hustle, bustle. Like the major road.....compared to where I am it's quiet here. But, it's

#66: All right. Now, I want to give you a couple of minutes now to explore the general neighborhood on your own. I want you to explore the general neighborhood on your own without reporting to me, and see if you can come up with ..something that you can tell me. A phrase or comment that you can tell me about this neighborhood. The thing that stands out to you. Spend a few minutes now on your own without reporting.

+23 #31: There's...just as you were saying that, there's.....an image of green Holiday Inn sign. Big, vertical green sign. I'll look around.

#66: I will wait.

PAUSE

+28 #31: To the...I,...this is a major city area here, and the overpass is like a two-bridge overpass...over a major expressway. The road it goes over is a five or six lane road which is the one that this place is on. But, it's back around....off the road and...sort of set back from this road down the street....is a major red light intersection. Somewhere on the right side

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#31: down there is....a feeling of a Holiday Inn sign. But, it's a low building. It's a two-storey classic motel, not a hotel building. Like a motel, but a motel building. And.....I fixated on Atlanta a while back, when I was looking, was toying very much with the position of Atlanta and southeast United States, and.....this being a major city and sorta after I'd been thinking about it awhile, I said I wonder if that means that he's there, since I'm interested in Atlanta all of a sudden.

+30

#66: Okay. Now, I'm ready to do a time movement. I would like, however, you to refocus on him so that we can get him in a time movement. So, refocus your attention on him and when you are ready let me know.

PAUSE

#31: All right.

#66: All right. Let's move with the individual in the photograph, move with the individual in the photograph forward in time to 19 February 1981; forward in time to 19 February 81. Focus on the individual and describe for me his location 19 February 1981.

PAUSE

#31: (Mumble).....feel like I'm in an outdoor garden...full with buildings around, but, there's one building right here that's like arched. It has a roof....bubbles on it....it's a roof like an old-fashioned football helmet. I think it's a building that's surrounded by trees, and it's made out of old gray cement block. It's got these ridges on its roof. And, it's sorta arch shaped. And, I feel good....it's sunny and the shade trees cast a shade, and the shade's on the sidewalk here. In and around and under the trees is cement. Like a barrel there for trash and....a long black line.... like a....wrought iron picket fence and.....

#66: All right.

#31: Like a.....like up under the capitol or like a nice place out by the zoo.....

#66: 19 February 1981. In what area of the world are you?

+36 #31: He's walking; he's in his...black...uh...sorta dapper...he's ...got a hat and a overcoat on, now. He's sorta walking like with a cane or a walking stick, too. I see him walking down the street..... Let's see where we are.

PAUSE

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- +37 #31: It's someplace...huh...the more I look down at the coastline it's like he's in New York.....in the city. Looking at the coastline through the clouds.... I keep seeing this....p.... long this like Long Island...laying like, laying off to the right.
- #66: Okay.. Back down on the ground with him now, and see if you can validate your surroundings.
- #31: I had a....earlier a feeling of a....walking on a wide sidewalk to the left of a....picket fence....tall iron picket fence. As I was walking down the....very familiar as though I was walking down the....west side of....Central Park....on 5th Avenue...right about....the 80's, very pretty, and the....very cosmo feeling of the way I felt when I was in New York. Very nice.. Made me feel very....very nice. Now, this is a sorta open..a little concrete block...no- a little stone building on the other side of the fence here. A little bit of stone patio around it. But, this whole park feeling goes on over the other side....with the trees and the shadows of the trees on the sidewalk---
- #66: Okay.
- #31: ---and the shadow's where I am. To the left of me is a...street ...and to the left of that is a...I tell you, I've been here before...in real life. It's....stone buildings over there.
- #66: All right. You can draw that for me. Let's focus now specifically on the most significant activity of 19 February 1981.
- +42 #31: The most significant activity narrowing your focus to the most significant activity of 19 February 81. What does he do?
- PAUSE
- #31: Well, I.....it's funny, I'm up drifting amongst the skyscraperssomewhere else I was later on.....that was away from where I was before.
- #66: Okay.
- #31: Looking down the side of this big square building...sidewalk way below, and he, he walked down the street and....walked into the building.
- #66: Okay. I'd like to interrupt you for a moment, and ask you to just relax and concentrate and hold your comment for just a minute while I turn the tape over. Just relax and concentrate for a moment on the scene, and then, when I turn the tape over, you can explain it to me. Relax and concentrate. You may proceed when you're ready.

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#31: I was...immediately down on the ground.....I was on the left side of the street, and he was going up. It was a beautifulground floor, street level series of white, wide white polished marble stairs, about a flight of four or five and..... and a flight of four or five more, and then up and into this big mass of square building.....set back off this main highmain street, with the...fountain over there, next to it like. Had the fleeting thought of the U.N. building..... Ask me again.

#66: Okay. Focus your attention now more particularly much closer, down right down to the individual, right there in front of you, standing right behind him, watching him, observing him. The most significant activity of 19 February '81. The most significant thing he does.....his activity.

PAUSE

#31: I'm watching him. Wait.
+48 #66: I will wait.

PAUSE

#31: I dunno. He's inside somewhere, and I had this happen once before. Both times when you asked me that question....the first thing I saw him doing is taking his gloves off....both times. This time...he took his gloves off and was standing at a desk. He took his gloves off like a man who's just came in from the cold. Something long and tubular he laid on his left. He like threw it up there. It was tubular like a map tube... tubular. It was white. The next thing he did is I see him reaching in under on the right side with his hands bare now, reaching down at knee level on the right side of this table or desk which is a wrap-aroundish. It must be wrap-aroundish because on the left is where he threw the tube, and in front of him by his right knee is where he reaches. I can't tell if he...squats down and is looking for something or if he sits down and reaches for something that he knows is there. But, he does some action like that. But, he still has his overcoat on like he is loading or unloading, retrieving or..... something.

+51 #66: Okay. Move outside now, and tell me about the building in which he is located.

PAUSE

+52 #31: I keep looking up at this dark windowed...sort of a "T" shaped flank of a building. I have a feeling this cavity down below it in under me, I mean in front of me, like a cavity like you walk up, and an open breezeway there..... I think it's the one I saw him go in. It seems like it's about the same.

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- #66: Okay. Now, I have one more question. I want you to set aside now all space and all time....
- #31: He seems to be about 8 floors up. When I came by the building I was...up off the street a ways.
- #66: Okay.
- #31: Okay.
- #66: Now, set aside all space and all time and return your perception solely to the picture which I've shown you. Solely to the picture. Broaden your perspectives wider, wider, and wider, and ask of yourself concerning the picture, ask of yourself concerning the picture, with what name is this picture associated....with what name is this.....
- +55 #31: I had a...Uri before you even...asked the question.
- #66: Okay.
- #31: And, I had a...Vasiliev, like a cow...Vasiliev or something like that about the same time.
- #66: All right.
- #31: These were just as you were beginning to ask the question.
- #66: Fine. Now, I have no further questions concerning today's work. If you have any other comments, please make them now.
- #31: Can I have a couple minutes?
- #66: I will wait.
- PAUSE
- #31: No. I don't have anything more.
- #66: Okay. Fine. Let's prepare to draw that which you've perceived.
- #31: Okay. On 5 February, sketch 1, I was in a parking lot, a automobile parking lot, out in front of about a three or four storey...what I took to be an apartment building, with white balconies for each apartment, like two stairwells in it, and there were two buildings. They were like side-by-side buildings. I definitely took it to be a American type arrangement because of the nature of the automobiles, and the size. I just sort of presumed it was American automatically. I didn't even have to look around, really. To the right, and to the right rear is a super-highway.

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#31: Sketch 2. That's 5 February?

#66: Yes.

#31: Okay. Where I found him in this place is in what I think is the right-hand basement. Sketch 2 is like a overview.

One thing I definitely saw was a damned green background Holiday Inn sign. The rounded Holiday Inn sign.. The big, big 25 foot tall, rounded, flat pancake that they have sticking out in front of their places. Maybe, where this...maybe this apartment complex that I perceive to be two separate buildings is, in fact, the Holiday Inn. I don't know. But, somewhere near there is this sign. Sketch 2 shows you a composite.

Center is the two apartment buildings. To the right of it is a two-lane super-highway overpass, and to the left is, somewhere to the left is the Holiday Inn sign. And, a major intersection is down there by that sign.

Okay. The thing I want to talk about is that I said green here. It's warm here, where one, two, three is. It is most definitely warmer than here...and I had the feeling, first of all when I got into the session that I was somewhere in central southeast. Somewhere in the continent of the United States...comfortably inside the continent of the United States in the southeast section...and, then as I was drifting one moment in between questions or some such, I sort of hung up on where Atlanta was in Georgia, and I started thinking about Atlanta, Georgia...and, then I sort of spontaneously thought of peach tree street in Atlanta, Georgia. Umm...and, I definitely got the feeling that this area was warmer than it is here in the northeast. So, I don't know. Maybe he's in Atlanta. Maybe this is Atlanta. Uh...I had the feeling of warmth. I had the feeling of more green, you know. It's not like the place had been wasted and all the dead leaves. It's like it was still semi-green and the grass was a little green and there was still leaves on certain trees and that type of thing.

Okay. Sketch 3 is where I acquired him, himself, is in a basement of one of these buildings on the right side of what I wrote down as being Peach Tree street in the suburbs. Uh... it's a funny little room at the bottom of the stairwell. It's like a laundry room, basement laundry room feeling. Now, when I was here, I was thinking that this was a common use area in a apartment building, and there were machines and wash sinks on the left, and there were two funny things on the right side that looked like telephone booths.

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#31: But, after I came out of the session, I started drawing this sketch, I realized that the most significant thing about this may be this long table with disorganized helter-skelter piles of what I think is used linen. Massive amounts of used linen in the middle of this laundry room here. Sort of implying to me that maybe this is a commercial place and not a private apartment complex, but maybe it is the Holiday Inn motel; and maybe it is the laundry room where they do their own laundry in this big complex. I don't know. Just this big, humble, jumbled mass in sketch 3.

You had me move to the 19th of February, and I was in a different place all together. The central feature in sketch 4, I describe in the transcript you'll hear me, or you'll...I'll say something that it's a building, and it reminds me of an old-fashioned football helmet. The place reminded me of the type of an area, park-like, public park-like area, like around the National Arboretum, downtown Washington, DC, around the Mall there. Big, old, oak trees and fences around it, and this funny building. Okay? I mean that was the atmosphere. That's not, what the place...that I recognized, but that's the atmosphere of the place.

Umm...when I shifted from sketch 4 to sketch 5...uh...with this high, spear-like wrought iron fence on the right, and this long boulevard, really long, distant boulevard, this huge park on the right side, I...--, it felt very, very familiar to me as being 5th Avenue up by Central Park. It really did. Central Park is just, this boulevard is just like 5th Avenue, and I looked about the 80's, 84th Street, up in the really nice, ritzy neighborhood, and I looked to the left across this big, wide street which I took to be 5th Avenue, and there were buildings over there. I was like on the dividing line of two distinct places, park, openness, cool, funny shadows of trees, and on the --, on the right...and on the left were these big brownstones from upper Manhattan. Umm...let me write brownstone in there...

Just block on block of brownstone apartment buildings. Really ritzy. So, sketch 5 and sketch 4, combined, I sorta felt that I was somewhere up around maybe 85 to 89 in Central Park. Some place where inside the fence in sketch 4 is a funny building like that, and have somebody cruise around Central Park, and see if they find something like that.

Then I sorta broke away from that..., oh, and my man was walking down 5th Avenue here in a heavy overcoat. The whole, the whole atmosphere changed to one of coldness, because he then had a heavy overcoat, and he had gloves on and he reminded me of...what was that guy's name we were talking about? The guy who played topper...uh.....

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#66: Leo G. Carroll.

#31: Leo G. Carroll. No, not him. Not Leo G. Carroll. Reminded of the fat guy with the heavy beard who played, uh, the gentleman's gentleman in, uh...

#66: Sebastian Cabot?

#31: Sebastian Cabot. You're right, yeah. That's the one. He reminded me of that type of- the way Sebastian Cabot would dress up when he went out in the wintertime, you know, heavy coat, hat, gloves and everything. Really dapper Dan type thing. Little rotund, as well. Little on the rotunda... Um, so I broke away from that scene.

#66: Yes, this is when I had asked you to focus on that one day, 19 February, and on the most significant activity that the individual in the photograph partook in on that day.

#31: Well, to find that I was drifting up amongst big buildings. This is definitely a city area. A different area than in the first part of the session again. I was drifting up high, up amongst some skyscrapers, looking down at the street level, maybe 50 feet below me, and I could see my man walkin' down the street, and he hangs this right and he walks up these steps and he goes in the bottom of this big skyscraper that I'm floating by.

And I went down and I relieved it again, and he enters into 6...the sketch 6. Sidewalk, goes up a few steps, walks across a little flat sidewalk, goes up a few steps into this patio-hanging with a patio on it, and goes into this big building, with these smoke, big super, super, uh, smoke plate glass window, real shiny, modern massive structure. And a fountain on the right side, some sort of a fountain area down there somewhere, I don't know. I put it in there, I don't know how far down it is really, it might even be a flag pole or two hangin' around outside this place. And I sorta got the feeling that this area of the woods now, if the other place was 5th Avenue, then this place was reminiscent of Park Avenue. And somewhere around the U.N. building. Okay?

#66: Mm-hmm.

#31: And that maybe I was in fact looking at the front entrance to the U.N. building, off of, I think it's Park, I'm not sure. Uh, the Park Street entrance to the U.N., or whatever it is there.

Um...okay, then I went into the building. You still had me tuning in on what this significant activity was. I don't really know what the activity was. Maybe the activity was just him coming to this place. Maybe the activity was actually

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#31: what he did inside this place, which in 7, he has this rolled paper tube, he walks into an office suite, like up to a desk where he works, an "L" unit, throws the paper tube on the left side by the window, out of which he can look and see the neighboring skyscrapers, and then he either sits on a roller type office chair or he pushes the chair back and kneels down by his right knee where I've drawn the "X" he like pulls out a drawer, or he reaches down in under to get something.

Both times in the transcript when you asked me this question, both times, the first thing that I saw was him removing his gloves. Okay. First time you ask me the question I see him remov- a man removing his gloves, standing at this "L" unit, or standing at something. Then I asked you again, and immediately the next thing I saw very spontaneously was him removing his gloves, standing at this desk unit. Like coming in from the cold. Okay.

Uh, at the very end of the session I was watching him do this- pull this "X" out and everything and I guess you and this one last question to ask me, but before you, just immediately prior to you asking me his name I was toying with the idea that this guy's name was Uri or Uri, like in Uri, okay, like a Russian first name. Uri. And I was sort of saying well, maybe, you know, Uri, that's so, that's so trite, that's so common, you know. And then the name Vaselie, Vaseliev, which is really a twisted thing, Vaseli- Vaseliev, V-A-S-I-L-Y-E-V, type, Vasiliyev came in, like it's, maybe patronymic, uh... came to mind. And that, I was getting that just about the time you started asking me what, what his name was.

#66: Okay.

#31: And that's sketch 7. That's all I have.

#66: Okay, I...like to ask you a couple questions here. Back on the street scene when you saw him walking on, along the street in, uh, both 5 and then going up the stairs in 6, and you see this man who is, uh, I believe you said winter dressed and reminds you of the way Sebastian Cabot might dress. And you mentioned that he had a cane at one time when you were-

#31: Mm-hmm.

#66: Is this, did you see him with a cane or did he remind you of someone with a cane?

#31: I think he actually had a cane, I think he really was. Because- yeah, I think he really had a cane of sorts that he was walking with. Cane or a bumbershot, maybe an umbrella, I don't know. But something that he used like a cane, you know, every time he's step he'd put this out in front of him as well.

#31: Uh, I don't think it was just a manifestation of his dapper dress. I think he really did have it.

#66: Okay.

#31: But what I wanted to say is that when he got into sketch 7 the throwing this rolled paper tube on the table was not the thing he had on the street. This was something different. And I don't know where he got that from. He just, that was his action when he got in the room. And I did not see a cane in sketch 7. Maybe he had disposed of it-

#66: Okay.

#31: -somewhere else.

#66: Okay. Now I'm going to show you his picture again, and I want you to bring to mind the memories of you seeing him on the street walking and the memories that you have of the 19 February time window, and I want you to tell me the differences between the way he appears in the picture and the way he appears on the street so that I might be able to recognize him...

#31: Well, you're worried about the New York, or the 19 February?

#66: Yes.

#31: He's dressed in an overcoat, a heavy overcoat of a dark black cloth material, which is knee length, classic businessman's overcoat. Uh, it's not a light color, it's a dark color. It's not a fur coat, it's a cloth coat. Uh...muffler...and a hat, some sort of a dark hat, which kinda reminded me of the, uh, you know the, uh, the peaked cap, winter cap that's sort of fuzzy and furry and it's like our service cap, our overseas cap? Which one is the one that's this way? Garrison cap?

#66: Yes. Not the saucer cap, but the garrison cap.

#31: Not the saucer cap, but the garrison cap, which has, whichever one it is that has the dirty method of referring to it.

#66: Yes.

#31: But it's fuzzy and fuzzy, it's cloth, and it looks sorta Europeanish. Okay?

#66: Like the, the folded envelope hat that you open up and sit on your head.

#31: Folded envelope hat.

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#66: Okay.

#31: Right. But it's a winter hat in that shape and mode. Okay?

#66: Okay.

#31: He's not wearing a watch cap, and he's not wearing anything else. He's wearing the, the folded type...

#66: Okay.

#31: ...cap, fuzzy type thing, winter type. And he's got this muffler up around him. Got a pair of dark gloves on. Uh.....that's about it. I can't, I didn't observe, and I didn't, I didn't try to find out what color slacks he's wearing, winter sse it's all so drab. He's wearing classically winter drabs.

#66: Okay, how about his face? Does he have, uh-

#31: No, he has no, no I did not feel that he had any distinguishing characteristics, like a beard or a mustache. I think he was still clean-shaven, heavy, rounded jowls, like this guy looks like he's got kidney problems. Uh, but he's older. I don't know when this picture was taken. But I have the feeling that he's not so young as in this picture. Like he's maybe... I don't know, something about him made him, made me feel, now that I think about it, that he was maybe a little older than this photograph.

#66: Okay... Anything else then?....

#31: No. That was the 19th. Now the thing...that he was doing on the 5th is different. The 5th he struck me as being a totally different character. The 19th he struck me as being the bon-vivant, you know, strolling down Park Avenue. On the 5th when I was looking at him he struck he as being the guy hidden away in the basement, doing some menial task. Not the bon-vivant, you know, rather the guy, he has, actually ha had on the 5th, his shirt sleeves were rolled up, and like he was doing dishes, or something in this, in this sink. Some menial type task.

#66: You're saying his roles are dramatically different at the two dates?

#31: Yes. Very much. His attitudes are different, his roles are different, but I think his attitudes were different. Feeling on the 5th was he was some guy trying to stay outta sight. The feeling on the 19th was that he could care less. He was walkin' right down 5th Avenue and anybody could check him out if he want. You know.

#66: Okay.

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#31: More assured than on the 5th.

#66: Okay.

#31: Um...and I don't know if the 5th activity was a natural activity, or an acquired activity. I don't, I couldn't tell if it was natural and fa-, or fake. You know. Or a cover activity, or a real activity or if he was, you know, if he worked there, or if he was just rinsing out a few things or what, I don't know.

#66: Okay. Are there any other comments you have?

#31: Uh-uh.

#66: Okay, I have no further questions.. That'll do it then.

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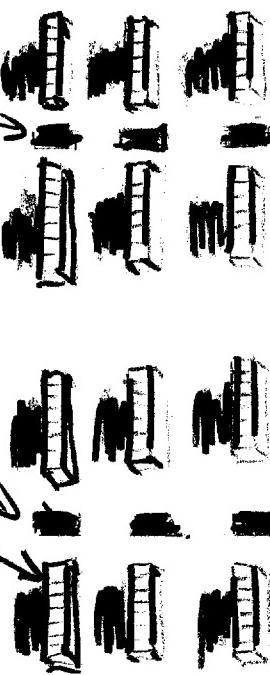
TAB

TYPICAL U.S. APT COMPLEX
Somewhere in Central Southeast
"ATLANTA"

EACH APARTMENT
HAS
2 APARTMENTS

2 STAIRWELLS

Super
bathroom



5 FEB 81
→ to Holiday Inn

MAIN ROAD INTERSECTION!
OVERPASS IN A
SUBURBAN COMMERCIAL
ENVIRONMENT

Highway 1A
Holiday Inn
Sign



SUBJECT
IN BASEMENT
THIS
STAIRWAY

Slope
Run
Fall

2 Lane Highway
Superior Way

Commercial Street
Apparently Suburb
Shops, Buildings

Complex Red Light
Lash-up Befitting
A Major Intersection

CITY CENTER IS
THAT WAY
UNDER OVERPASS

5 FEB 81

三

LAUNDRY ROOM FEELINGS

5 FEB 81

many, many
Sheets, like a MOTEL?
Laundry ROOM?

Guy is
Fuzzing
Arduino

1985
1986

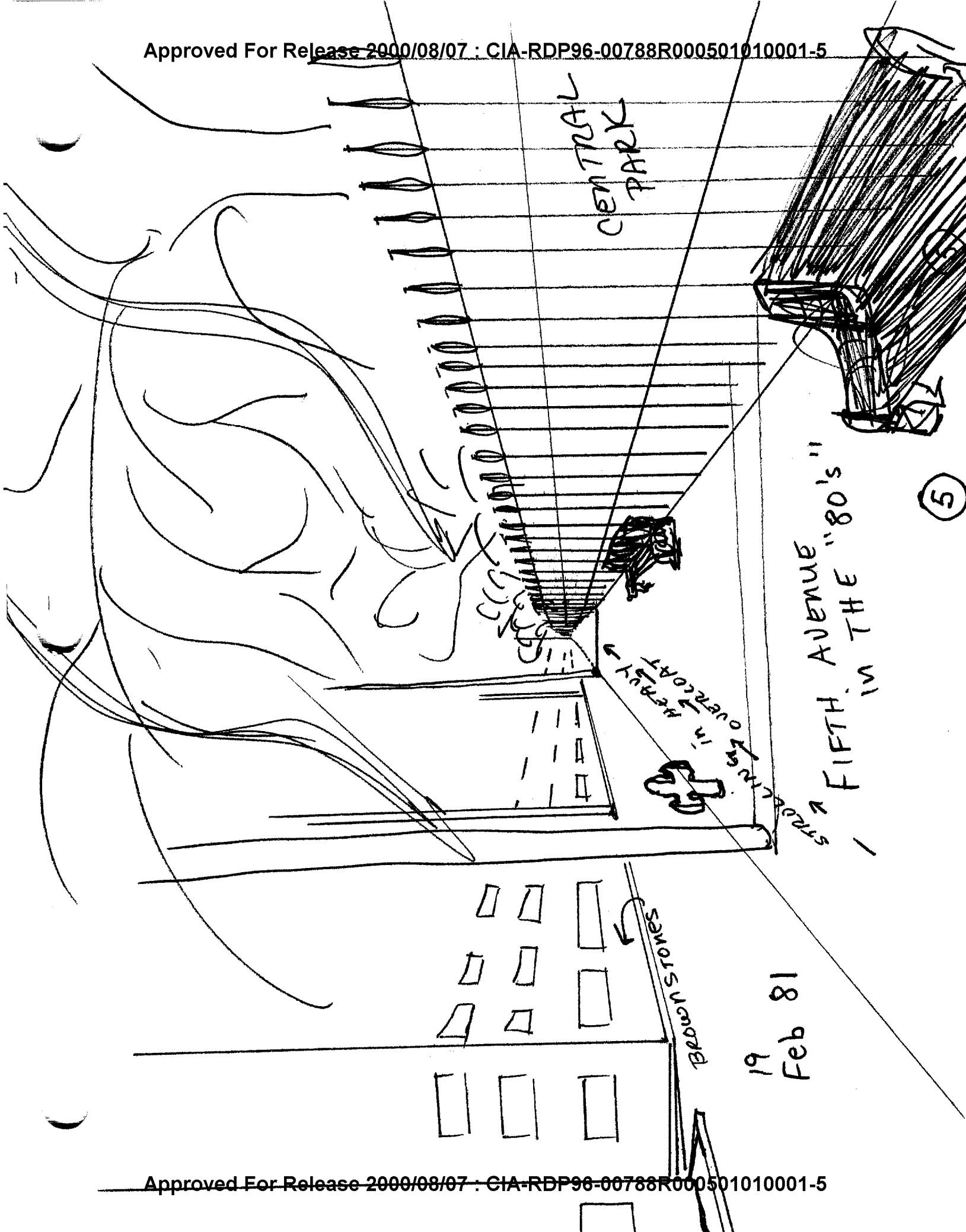
INDUSTRIAL
SILLS

Waste ↑

A black and white line drawing of a three-story building. The building features a gabled roof with a decorative finial at the peak. A central entrance is located on the second floor, flanked by two rectangular windows. The first floor has a single large window on the left side. The drawing uses simple black lines on a white background.

→
Non-descript
Piles of
white linens
Piles AND
Piles of
Bottom of
Harrow basement
Stairwell





6

A hand-drawn sketch of a building facade. The sketch includes labels for 'OVERVIEW' at the top left, 'SKY SCRAPER BLDG' in large letters, 'EIGHT FLOOR' with a small square diagram below it, 'REMINISCENT OF U.N. BUILDINGS' written vertically, 'PARIS AVENUE' below it, 'Fountain' pointing to a circular feature, 'WALL' pointing to a vertical line, 'STREETWALK' pointing to a horizontal line, 'COVERING WINDOWS' pointing to a series of rectangles, 'SHINY PRIVATE' pointing to a shaded area, and 'RECESSED PART OF BUILDINGS' pointing to a recessed area. A diagonal line runs across the bottom of the sketch.

Approved For Release 2000/08/26 : CIA

A hand-drawn sketch of a building's exterior. The drawing shows a central vertical line representing a wall, with several horizontal lines extending from it to represent ledges or overhangs. The word "PATIO" is written vertically along one of these horizontal lines. To the left of the main wall, there are two small rectangular structures. To the right, there are three more rectangular structures, with the middle one labeled "WALL". A curved line labeled "SMALL GRASS" extends from the base of the middle wall towards the right. At the top right, there is a circular area labeled "fountain". An arrow points upwards from the bottom right towards the fountain area, with the text "ENTERS BLDG" written next to it. The entire sketch is enclosed in a large, irregular oval shape.

MOST SIGNIFICANT ACTIVITY

19 FEB 81

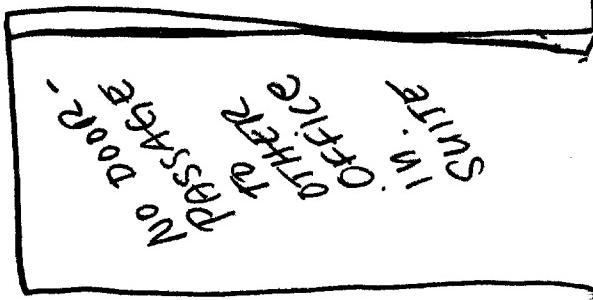
← SIDEWALK →

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An OFFICE SUITE on 8th (±) floor

19 Feb 81

Area of "MOST SIGNIFICANT ACTIVITY" OF
"URI VASILIEV"



ROUTE OF
PAPER
TUBE" ON
THE TABLE
L. TABLE

Front face
window

- ① THROWS PAPER TUBE
- ② TAKES OFF Q Gloves
- ③ SITS OR KNEELS
to pull out
Something by
R. knee (ie, a
drawer or shelf.)

(7)

comptoir
cashier

TAB

~~SECRET~~

TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION DC-79

1. (S/NOFORN) Information provided the remote viewer prior to the session is included as a pre-session briefing in the transcript.
2. (S/NOFORN) At the beginning of the session, the remote viewer was asked to describe the present (5 Feb 81) location of the individual in the attached picture. Later in the session the viewer was asked to describe the 19 Feb 81 location of the same individual and report on his "most significant" activity of 19 Feb 81.

NOT RELEASABLE TO FOREIGN NATIONALS
~~SECRET~~

SG1A

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